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Mus  
637  
4  
601

# ODE

for the opening of the

# WORLD'S FAIR & CHICAGO.

Held at

Poem by

HARRIET MONROE.

1892.

MUSIC BY

# G.W. CHADWICK.

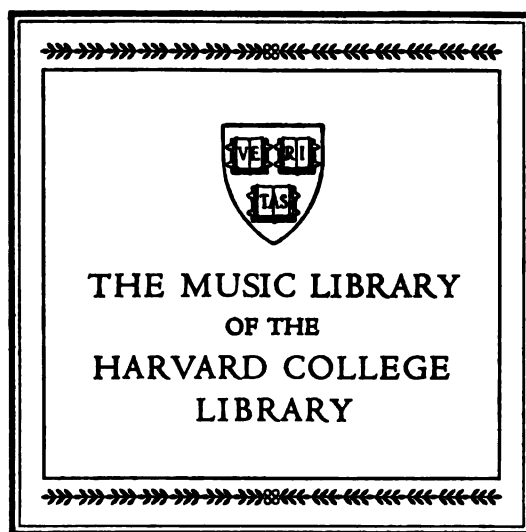
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for the opening of the



Held at

**CHICAGO, 1892.**

Poem by ,

**HARRIET MONROE,**

MUSIC BY

**G.W. CHADWICK.**

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# ODE.

8

For the opening of the WORLD'S FAIR held at  
CHICAGO, 1892.

Poem by Harriet Monroe.

Allegro moderato. ♩ = 100.

G. W. CHADWICK.

The musical score is written for piano and organ. It begins with a tempo marking of 'Allegro moderato. ♩ = 100.' and a dynamic of 'pp' (pianissimo). The piano part features a melodic line with various ornaments and a 'cresc.' (crescendo) marking. The organ part provides a harmonic accompaniment with sustained chords and moving lines. The score includes several measures of music, with a 'cresc. molto.' (crescendo molto) marking in the organ part. The piece concludes with a 'loco.' (loco) marking and a final flourish. The score is numbered 8875-27.



8 *loco.*

8 *loco.*

8 *loco.*

8 *loco.*

*rall.* *c.* *dim.* *Moderato.* *p* *78.*

*pp*

## 4 TUTTI.

O - ver the wide, the wide un -  
 O - ver the wide, the wide un -  
 known, far to the shores of  
 known, far to the shores of  
 Ind. On through the  
 Ind. On through the

dark, the dark a - lone, like a

dark, the dark a - lone,

*cresc.*

feath - er blown by the wind,

*p* like a feath - er

*p* like a feath - er blown by the wind,

*p* like a feath - er blown by the

blown by the wind,

In - to the west a - way -

wind,

sped by the breath of God. In to the

west a - way — sped by the breath of God.

In to the west a - way, sped by the

In to the west a - way, sped by the

breath of God, *ff* *sostenuto.* Seek-ing the clear-er day where on - ly

breath of God, *ff* *sostenuto.* Seek-ing the clear-er day where on - ly

*sf* *sostenuto.* His feet have trod *p* Seek - ing the

His feet have trod *p* Seek - ing the

day where on - ly His feet, His feet have trod, *mp* 8

day where on - ly His feet, His feet have trod, *pp*

*pp*

Piu animato.

Piu animato. 113.

*mp* *cresc.*

From the

From the

From the past to the future we sail

past to the future we sail, we slip from the leash of

From the past to the future we sail

past to the future we sail, we slip from the leash of

slip from the leash of kings; Hail! spirit of  
kings; Hail! Hail!  
slip from the leash of kings; Hail!  
kings; Hail! spirit of Free - dom,  
Free - dom, Hail! Hail!  
Hail! spirit of Free - dom, Hail!  
Hail! spirit of Free - dom, Hail!  
Hail! Hail! Hail! spirit of  
Hail! Hail! spirit of Free - dom,  
Hail! Hail! spirit of Free - dom,  
Free - dom, Hail! Hail!

*f con brio.*  
*f con brio.*  
*f con brio.*  
*fp*

Hail! Hail! Hail! spirit of Free - dom,

Free - dom, Hail! spir-it of Free - dom,

Hail! Hail, un - furl



thine im - pal - pa - ble wings, un -

thine im - pal - pa - ble wings, un -

8 loco.

dim. furl thine im - pal - pa - ble

dim. thine im - pal - pa - ble

dim. furl thine im - pal - pa - ble

dim. p

11 wings.

wings.

3 sf cresc.

## SEMI CHORUS.

*p* Re - ceive us, pro - tect

*p cantando.*

us and bless thy knights who brave all for

12 *p* Re - ceive us, pro -

*p* thee.

*p* Re - ceive us, pro -

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are: "tect us and bless thy knights who brave". The piano part includes a *cresc.* marking.

Second system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "all for thee Though death be thy soft ca -". The tempo marking *piu lento.* is present above the first vocal staff. The piano part includes a *pp* marking.

Third system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "ress by that touch shall our souls be", "by that touch shall our", "ress by that touch shall our souls, our", and "shall our". The piano part includes a *pp* marking.

free Though death be thy soft ca -

souls be free, free, Though death be thy soft ca -

ress by that touch shall our souls be

ress by that touch shall our souls be

*a tempo.* free. Haill

*a tempo.* free. Haill

*a tempo.* Haill spir-it of

**TUTTI. 13 Animato.**

**8 Animato.**

This musical score is for a piece titled "Hail! spirit of Freedom". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is organized into three systems, each containing four staves. The first system shows the vocal parts entering with the lyrics "Hail! spir-it of Free - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines with lyrics like "dom, Hail! spir-it of Free - dom, Hail! spir-it of". The piano part includes a triplet of eighth notes. The third system concludes with lyrics such as "Free - - - dom, Hail! spir - it of" and "Hail spir - it of". The piano accompaniment in the third system includes a triplet of eighth notes and a final cadence. The score uses a key signature of one flat (B-flat) and a common time signature (C). Dynamics like *ff* (fortissimo) are indicated in the piano part.

Hail! spir-it of Free - - -

Hail! spir-it of Free - dom, Hail! spir-it of

dom, Hail! spir-it of Free - dom, Hail! spir - it of

Free - - - dom, Hail! spir - it of

Hail spir - it of

Free - - - dom, Hail! Hail!

Free - - - dom, Hail! Hail!

The first system shows four staves. The top two staves are for voices, and the bottom two are for piano. The lyrics "Free - - - dom, Hail! Hail!" are written below the voice staves. The piano accompaniment features chords and some melodic lines.

The second system shows the piano accompaniment for measures 5-8. It features a complex texture with many sixteenth and thirty-second notes, including triplets in the right hand.

Hail Hail spir - it of

Hail Hail spir - it of

The third system shows four staves. The top two staves are for voices, and the bottom two are for piano. The lyrics "Hail Hail spir - it of" are written below the voice staves. The piano accompaniment continues with a similar complex texture. A "rall." marking is present above the final measure of the voice staves.

The fourth system shows the piano accompaniment for measures 13-14. It continues the complex texture with many sixteenth and thirty-second notes. A "rall." marking is present below the final measure.

14 **Tempo I. (Moderato.)**

Free - - - dom, Hail!

Free - - - dom, Hail!

The fifth system shows four staves. The top two staves are for voices, and the bottom two are for piano. The lyrics "Free - - - dom, Hail!" are written below the voice staves. The piano accompaniment features chords and some melodic lines. A "ff" marking is present below the piano staves.

The sixth system shows the piano accompaniment for measures 19-22. It continues the complex texture with many sixteenth and thirty-second notes. A "ff" marking is present below the piano staves.

This musical score is for page 18 of a piece, featuring a piano and an orchestra. The page is divided into three systems, each with five staves. The top four staves of each system are for the orchestra, and the bottom staff is for the piano.

**First System:** The piano part begins with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. It starts with a forte (*f*) dynamic and a tempo marking of 8. The music consists of a series of eighth and sixteenth notes, followed by a half note chord. The orchestra staves are empty.

**Second System:** The piano part continues with a half note chord, followed by a series of eighth notes. A *loco.* marking appears above the staff, indicating a change in articulation. The tempo marking changes to 22. The music ends with a half note chord. The orchestra staves are empty.

**Third System:** The piano part begins with a half note chord, followed by a series of eighth notes. A *dim.* marking appears above the staff, indicating a decrease in volume. The music ends with a half note chord. The orchestra staves are empty.

On - - ward and ev - er on till the

On - - ward and ev - er on till the

voice of des-pair is stilled,

voice of des-pair is stilled,

Till the hav - en of

Till the hav - en of

the pur - pose, the pur - pose of

peace is won and the pur - pose of God,

peace is won and the pur - pose, the pur - pose of

8878-27



*ppp* God ful - - - filled

*ppp* God ful - - - filled

*ppp* *p*

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## II.

Allegretto. ♩. 76.

TENOR SOLO.

Co - lum - bi -

al. Co - lum - - bi - a. men: be -

held thee rise, a god-deas from the mist - y

17 *p*

sea, La - - - dy of hope

*espress.*

sent from the skies La - - - dy of

hope sent from the skies, The

18

nations wor-shipped Thee. the na-tions wor-shipped

*pp sostenuto.*

*p*

Thee, Thy brows were flushed with

dawn's first light, By foamy waves with stars be-dight Thy

*cresc.*

blue robe floated free float - ed

19 SEMI CHORUS. SOPRANO. *p*

ALTO. Thy brows were flushed with

*p*

free.

dawn's first light, By foam - y waves with

stars be - dight Thy blue robe float - ed

free. float - ed

*m.s.* Thy blue robe float - ed

free. free. free. *cresc.*

Now let the sun ride high o'er

*piu mosso.*

head, Driv - ing the light from

shore to shore, His burn-ing tread we

do not dread For thou art ev - er more, His

burn - ing tread we do not dread For thou art ev - er

*espress.*

more \_\_\_\_\_ Lady of love \_\_\_\_\_ whose smile shall

bless Whom brave deeds win to ten - der-ness, Whose

tears the lost re - store, the lost re -

21

store

**TENOR.**

La - dy of love \_\_\_\_\_ whose smile shall

**BASS.**

bless, Whom brave deeds win to  
 ten - der - ness, Whose tears the lost re - store, the

*pp* *cresc.*

lost re - - - store

*pp* *p* *8*

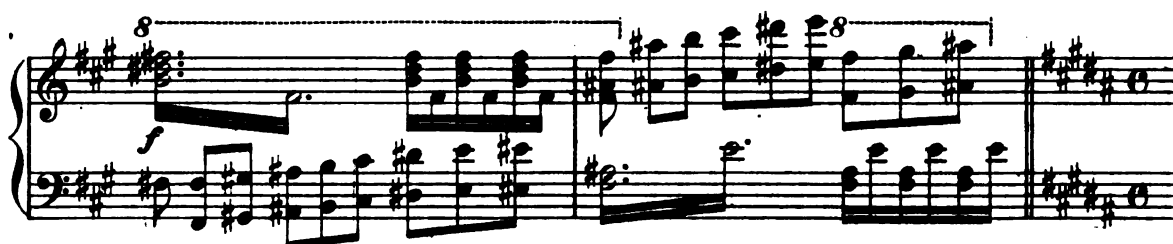
lost re - - - store

*pp* *p* *8*

lost re - - - store

*pp* *p* *8*



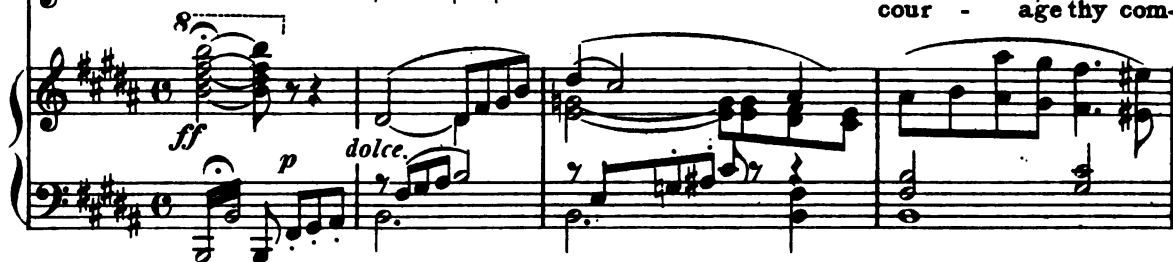


*Piu moderato.* ♩ = 84  
*p dolce.*

SOPRANO SOLO.

TENOR SOLO.

La - dy of hope thou art, we wait with courage thy serene com-  
cour - age thy com-



fate, we ask thy guid-ing hand  
toward undreamed fate we

23

On, though sails quiver in the gale,  
On, though sails quiver in the gale

Thou at the helm we can - not fail, on to God's time-veiled

strand, Thou at the helm we can - not fail,

on to Gods time - veiled strand.

*L'istesso tempo.*

SEMI CHORUS.  $\text{♩} = 76.$

La-dy of beau - ty, thou shalt  
 beau - ty, thou shalt  
 La-dy of beau - ty, thou shalt  
 beau - ty, thou shalt

*loco.*

win Glo-ry and pow- - er and length of  
 win Glo-ry and pow- - er and length of

*cresc. molto.*

days; The sun and moon shall

*cresc. molto.*

days; The sun and moon shall

*cresc. molto.*

be thy kin.

be thy kin.

8

The stars shall sing thy

The stars shall sing thy

*dimin.*

6

8873-27

Allegro. ♩ = 112.

*f* TUTTI.

praise; La - dy of joy,

praise; La - dy of joy,

Allegro.

la - dy of beau - - - ty, la - dy of

la - dy of beau - - - ty, la - dy of

la - - - dy of

love all Hail! La - dy of

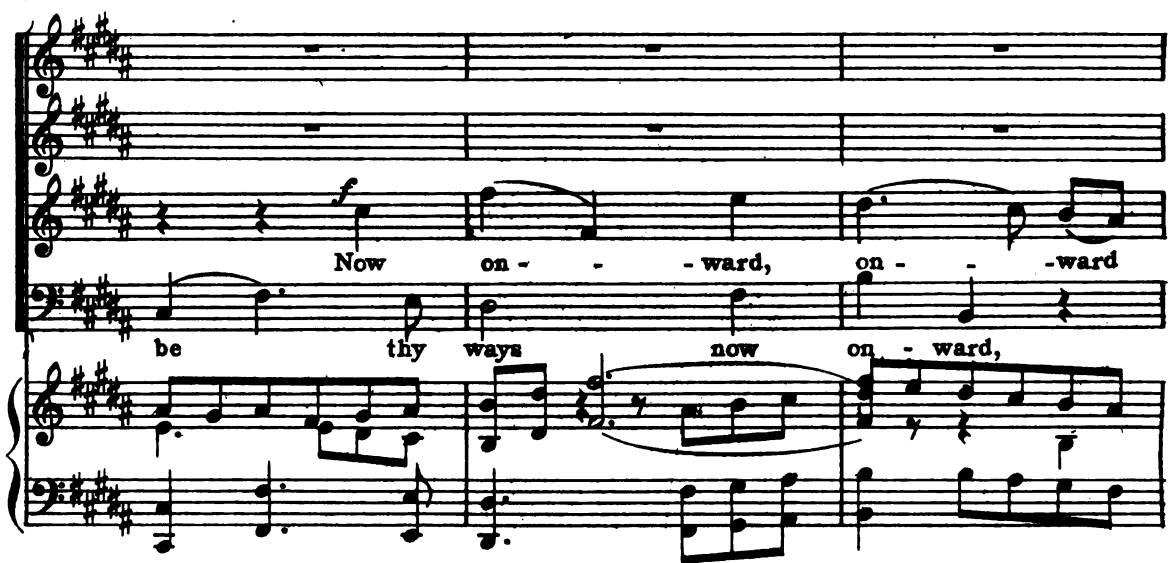
love all Hail! La - dy of

25

joy, la - dy of beau - - - ty,  
la - dy of joy, la - dy of  
joy, la - dy of beau - - - ty,  
la - dy of joy, la - dy of

la - dy of love, All  
beau - - - ty, Hail! All  
la - dy of love, All  
beau - - - ty, Hail! All

Hail!  
Hail!  
Hail!  
Hail! Now on - ward, on - - ward



Now on - - - ward, on - - - ward  
be thy ways now on - ward,

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'Now on - - - ward, on - - - ward'. The piano accompaniment consists of chords and moving lines in both hands.



Now on - - - ward, on - - - ward  
be thy ways, now on - ward thy  
be thy ways, on - - - ward

This system contains the second system of music. The vocal line continues with the lyrics 'Now on - - - ward, on - - - ward' and 'be thy ways, now on - ward thy'. The piano accompaniment continues with similar harmonic support.



Now on - - - ward, on - - - ward  
be thy ways, now on - - - ward  
ways, now on - - - ward  
be thy ways,

This system contains the third system of music. The vocal line includes the lyrics 'Now on - - - ward, on - - - ward', 'be thy ways, now on - - - ward', and 'ways, now on - - - ward'. The piano accompaniment concludes the system with sustained chords.

be thy ways, La - dy of

be thy ways, La - dy of

on - ward be thy ways,

*sempre cresc.*  
joy, la - dy of love, Haill.

*sempre cresc.*  
La - dy of joy, la - dy of love

*sempre cresc.*  
joy, La - dy of love, Haill.

*sempre cresc.*  
La - dy of joy, La - dy of love

*sempre cresc.*  
La - dy of beau - ty, Haill.

*ff*  
La - dy of beau - ty, Haill.



28 *ff*

*sf* Hail *ff* Hail

*sf* Hail *ff* Hail

*cresc. molto.* *ff*

la - - dy of hope,

la - - dy of hope,

now on - ward be thy ways.

now on - ward be thy ways.

*sempre ff*

Now on - - - ward,

Now on - - - ward,

on - - - ward thy ways. *ff*

on - - - ward thy ways. *ff*

*ff*

*f* *ff* *attaca.*

## III.

Allegro moderato. ♩ = 104.

(Drums in the Distance.)

*p* *3* *gra basso*

*cresc. molto.* *marcato.*

8 *loco.*

30

31

*sf*

The musical score is written for piano and consists of six systems of staves. The first system includes the tempo marking 'Allegro moderato. ♩ = 104.' and the instruction '(Drums in the Distance.)'. The first staff of the first system has a treble clef and a key signature of one sharp (F#). The second staff of the first system has a bass clef and a key signature of one sharp (F#). The first system includes dynamic markings *p*, *3*, and *gra basso*. The second system includes a treble staff and a bass staff, both with a key signature of one sharp (F#). The second system includes a dynamic marking *8* and the instruction *loco.*. The third system includes a treble staff and a bass staff, both with a key signature of one sharp (F#). The third system includes dynamic markings *cresc. molto.* and *marcato.*. The fourth system includes a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The fourth system includes a dynamic marking *p* and the number 30. The fifth system includes a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The fifth system includes a dynamic marking *sf* and the number 31. The sixth system includes a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The sixth system includes a dynamic marking *sf*.



## 33 TUTTI.



al - lar -

clan the world's brave na - tions

clan the world's brave na - tions

gan - do -

gath - er to be ONE.

gath - er to be ONE.

gan - do -

gath - er to be ONE.

gath - er to be ONE.

gan - do -

gan - do -

very long.

rall.

34 SEMI CHORUS.

*sostenuto.*

Clasp hands as broth - ers'neath Co - lum - bia's shield, Up -

Clasp hands as broth - ers'neath Co - lum - bia's shield, Up -

*a tempo.*

raise her ban - ner to the shin - ing sun, clasp

raise her ban - ner to the shin - ing sun, clasp

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

hands as brothers 'neath Co - lum - bia's shield, up -

hands as broth - er's

hands as brothers 'neath Co - lum - bia's shield, up -

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4.

raise, — up - raise her ban - ner to the sun.

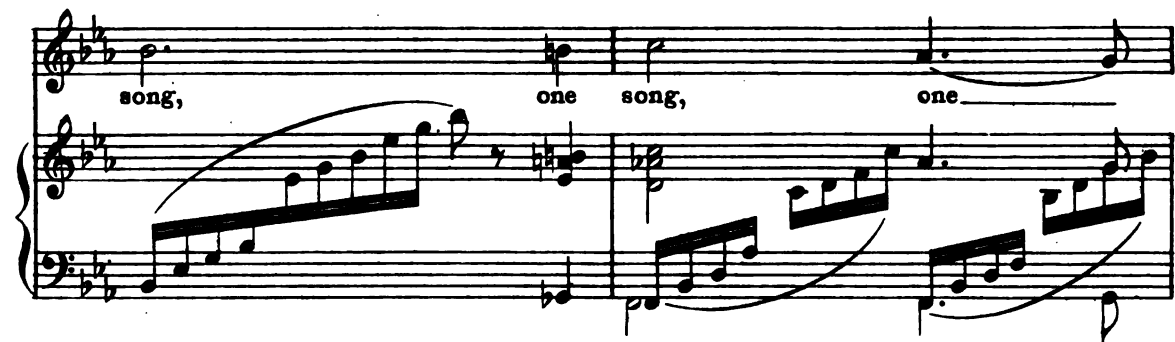
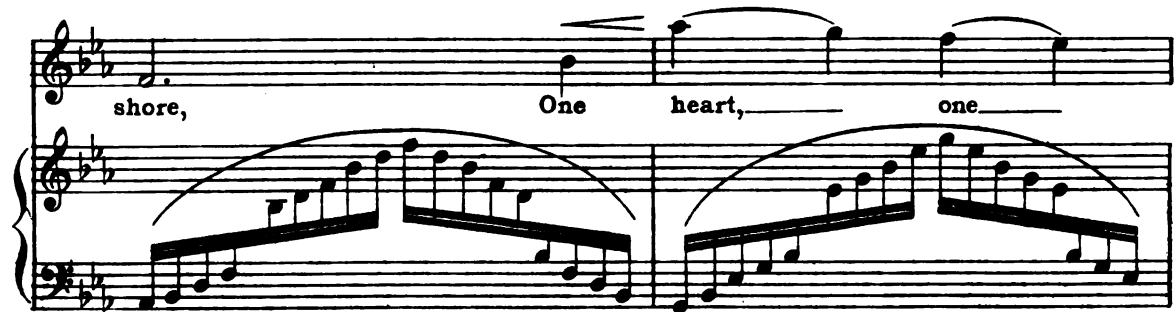
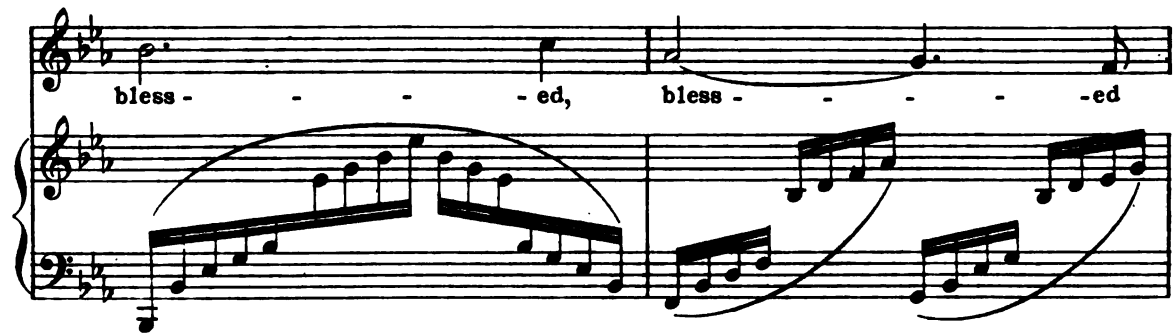
to the sun.

raise, — up - raise her ban - ner to the sun.

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4.



## SOPRANO SOLO.



36

dream Man shall be

free for - ev - - - -er -

more, Man shall be

free for ev - - - -er

*cresc.*

more, Man shall be

*f*



*f*  
free for - ev - - er - -

*f*  
more and love shall be su -

37 *TUTTI.*  
preme. A - long her bless - - - ed,  
A - long her bless - - - ed,

*8va basso*

bless - - ed shore, One heart, one song, one  
bless - - ed shore, One heart, one song, one

[illegible]

ev - er more and 'love shall be su -

ev - -er

ev - -er more and love shall be su -

## 39 L'istesso tempo.

preme

preme

*f marcato.*  
Up - raise, up -

L'istesso tempo.

*ff*

*rinforzando.*

up - raise, up - raise her banner to the

raise her ban-ner to the shin - ing sun, up raise her banner to the

up - raise, up - raise her banner to the shin - ing  
 shin - ing, shin - ing sun, to the  
 shin - ing sun, up - raise her banner to the

raise, up - raise her banner to the shin - ing sun,  
 sun, up - raise, up - raise her banner to the sun,  
 sun, up - raise her banner - ner, up - raise her banner to the  
 sun, up - raise her banner to the shin - ing sun,

up - raise, up - raise her banner  
 up - raise her banner to the shin - ing sun, up -  
 shin - ing sun, up - raise, up - raise her  
 up - raise her banner, up - raise, up -



ner to the shin - ing sun,  
raise her ban - ner to the sun,  
ban - ner to the shin - ing sun, up - raise,  
raise her banner to the shin - ing sun, up - raise  
ing, shin - ing sun, up - raise

raise her ban - ner to the shin - ing sun,  
raise her ban - ner to the shin - ing sun, to the shin - ing  
up - raise, up -  
to the sun up -

to the shin - ing sun, to the shin - ing sun,  
sun, raise her banner to the shin - ing sun,  
raise her banner to the shin - ing sun,  
raise to the shin - ing

42

to the shin - ing sun,  
 sun, up - raise, up - raise her ban-ner to the  
 to the shin - ing sun, up - raise her ban-ner to the  
 up - raise, up - raise her ban-ner to the

up - raise, up - raise her ban-ner to the  
 shin - ing sun, up - raise  
 sun, up - raise to the shin - ing sun,  
 shin - ing sun, to the shin - ing sun,

shin - ing sun, to the to the  
 to the sun, her ban-ner to the sun, up -  
 up - raise her ban-ner to the



43

sun, to the sun, up -

sun, raise her banner to the shin - ing sun, *ff*

raise her banner to the sun, up - raise, *ff*

shin - ing sun, *ff*

raise, up - raise her banner to the shin - ing, *ff*

up raise her banner to the shin - ing, shin - ing

shin - ing sun, *ff*

raise, up - raise her banner to the shin - ing

sun, up - raise, up raise her banner to the shin - ing

up - raise, up - raise her banner to the shin - ing

*p* 44 *cresc.*

Man shall be free for - ev - er -

sun, *p* *cresc.*

Man shall be free for - ev - er -

*p* *cresc.*

more, Man shall be free for - ev - er -

more, Man shall be free for - ev - er -

*sempre poco a poco.*

*cresc. molto.*

more, Man shall be

*cresc. molto.*

more, Man shall be

*cresc. molto.*



free for - ev - er -

free for - ev - er -

45

more.

more.

*a tempo.*

*rall.*

Maestoso assai.

53

The musical score is written for a vocal ensemble and piano accompaniment. It consists of three systems of staves. The first system (measures 46-48) features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics for the first system are: "A - long her bless - ed, bless - ed". The second system (measures 49-51) features two vocal staves and a piano accompaniment. The lyrics for the second system are: "shore One heart, one song, one". The third system (measures 52-53) features two vocal staves and a piano accompaniment. The lyrics for the third system are: "song, one dream. Man shall be". The piano accompaniment is written in a 2/4 time signature and features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The key signature is one sharp (F#).

long her bless - ed, bless - ed

shore One heart, one song, one

song, one dream. Man shall be

8578-27

free for - ev - er - more, sf

free for - ev - er - more, sf

Man shall be free, for - ev - er -

Man shall be free, for - ev - er -

more, Man shall be free, for -

more, Man shall be free, for -

Man shall be free, for -

ev - er - more and love shall be su -

ev - er - more and love shall be su -

preme for - ev -

preme for - ev -

*ff* *espress.*

er - more for -

er - more for -

ev - - - er - - - more.

ev - - - er - - - more.

*Fine.*

The musical score consists of two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing the lyrics "ev - - - er - - - more." with long horizontal lines indicating sustained notes. The piano accompaniment includes a treble and bass staff with various chords and melodic lines. The second system continues the vocal parts and piano accompaniment, ending with a double bar line and the word "Fine." written below the piano staff.

M. Passow, Eng'r. N. Y.



*Fin.*

r. N. V.



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